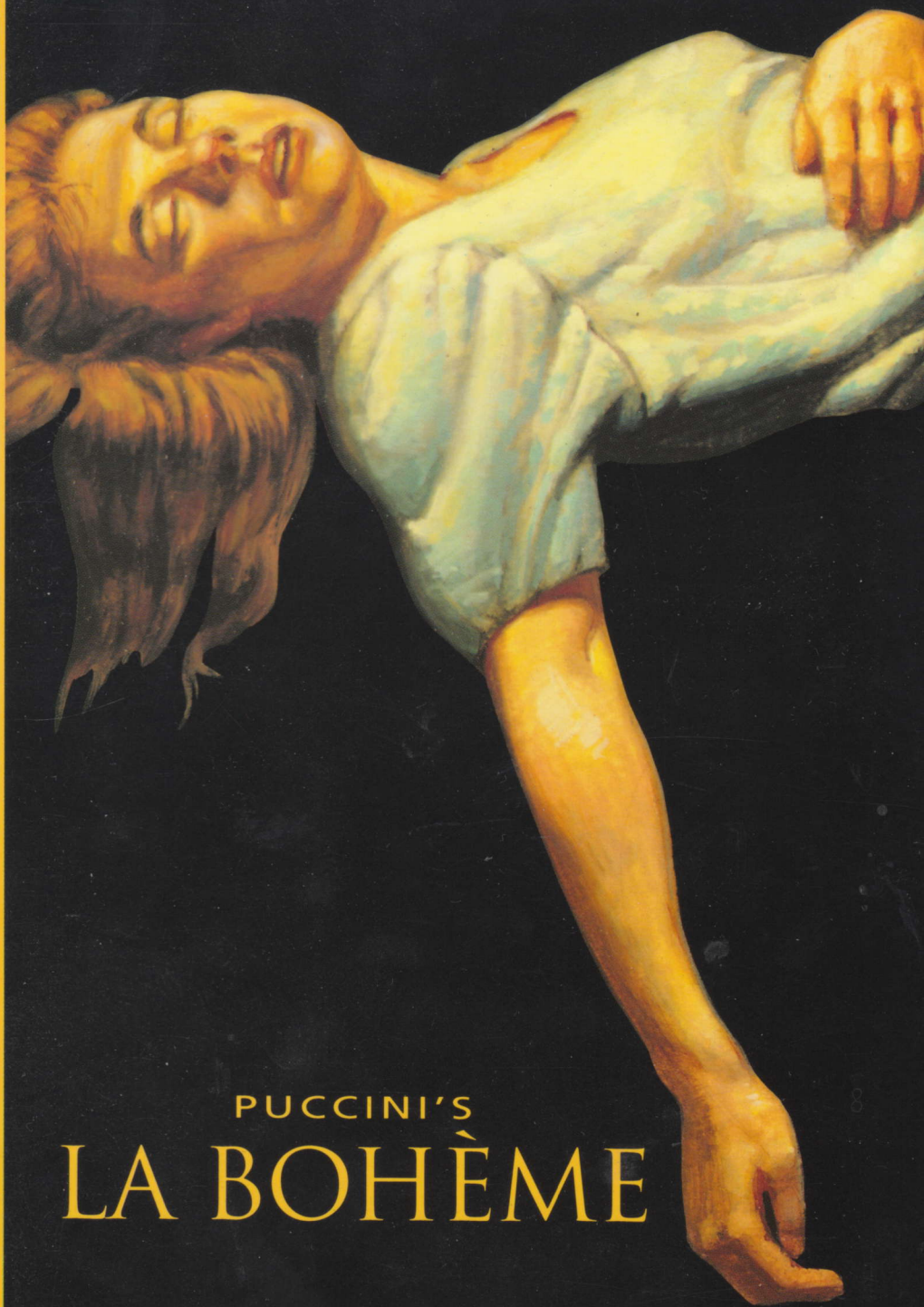


La Bohème • Giacomo Puccini



PUCCINI'S
LA BOHÈME

THE ONLY CONSTANT IS CHANGE



Winning in the business arena takes teamwork, talent, understanding, and an ability to adapt to constant change. AIB Bank has always been ready to react positively to the tides of a changing world.

That's why we at AIB are at the heart of the business community working in its interest with consistent professionalism.

So no matter what the future may bring, or what changes will have to be met, you can be certain that we will always be the best Bank for business.




You bring out the best in us



OPERA LECTURE SERIES

Derek Walsh (ex RTE) continues his illustrated opera lecture series in Buswells Hotel, Molesworth Street, Dublin 2 on the following dates. All lectures commence at 8.00 p.m., admission is free.

DECEMBER 13th
Great Operatic Scenes



JANUARY 20th
Famous Singers of the Past

FEBRUARY 17th
Opera Scenes

MARCH 24th
Spring Season Operas

APRIL 21st
100 Years of Russian and
German singers

CREDITS

Scenery Built by:
Stadttheater, Luzern

Costumes:
Jaime Liz and Liz Walsh
at the Royal National Theatre, London
Angels
Allison Byrne

Tailoring:
Michael Geraghty

Cover Illustration:
Walter Graham

Grateful Thanks to:
Irish Rail (Storage)
Mr. Walter Girvan – Bus Eireann
Stena Sealink – Official Travel Sponsor
The Camera Shop
Möet & Chandon
Ulrike Radichevich – Luzern
Powerscourt Townhouse Centre
Tipperary Water
For Corporate Hostess Uniforms:
Grainne O'Rourke – Steilmann

For upgraded computer facilities we are
especially grateful to:
Aisling Technology
Mr Matt Farrelly



DGOS Opera Ireland would like to acknowledge the major role played by RTE in furthering the provision of popular opera produced to a high international standard.

Since 1950, RTE has made its orchestras available for the twice-yearly opera seasons at a subsidised rate. The motivation and commitment of its individual orchestral players adds greatly to the public's enjoyment of our opera presentations.

Through both its outlets, RTE continues to promote and encourage all art forms. We are particularly grateful to all our friends in TV and Radio broadcasting who support us through coverage of our events.

DGOS Opera Ireland is equally appreciative of the unequivocal support of the RTE Authority, the Marketing Department and the administration and public relations team in the Music Department.

DGOS OPERA IRELAND

Artistic Director Elaine Padmore

Administrator David Collopy

presents

LA BOHÈME

Opera in four acts

Music Giacomo Puccini

Libretto Giacosa and Illica

Conductor Roderick Brydon

Producer Jean-Claude Auvray

Designer Giorgio Cristini

Lighting Designer David Colmer

DGOS Opera Ireland Chorus
Chorus Master Igor Kennaway

RTE Concert Orchestra
by kind permission of the RTE Authority

29 November, 1, 3, 5, 7 December 1993

There will be two intervals

La Bohème was first performed at
Teatro Regio, Turin, on 1st February 1896.

The first performance in Dublin was given by the
Carl Rosa Company at the Gaiety Theatre in August 1897.



Grant-aided by the
Arts Council




Giacomo Puccini

CAST

In order of appearance

<i>Rodolfo, a poet</i>	Stuart Neill
<i>Marcello, a painter</i>	Patryk Wroblewski
<i>Colline, a philosopher</i>	Egils Silins
<i>Schaunard, a musician</i>	Martin Higgins
<i>Benoit, a landlord</i>	Peter McBrien
<i>Mimi, a seamstress</i>	Regina Nathan
<i>Parpignol, a toyseller</i>	Donal Byrne
<i>Musetta, a grisette</i>	Majella Cullagh
<i>Alcindoro</i>	Frank O'Brien
<i>Customs House Sergeant</i>	Gerard O'Connor

<i>Repetiteur</i>	Alex Collinson
<i>Assistant Director</i>	Paul Baillie
<i>Stage Manager</i>	Michèle Enright
<i>Assistant Stage Manager</i>	Nick Funnell



NUMBER TWENTY NINE

An Exhibition of home life in Dublin 1790-1820

Come visit Number Twenty Nine, Lower Fitzwilliam Street, a completely restored middle-class house of the late 18th century. Electricity Supply Board in conjunction with the National Museum of Ireland have sought to recapture the atmosphere and furnishings of a typical comfortable house of the period 1790-1820.

From basement to attic is housed a unique collection of artefacts and works of art of the time.

Group Bookings must be made in advance.

Tel. No. 01-7026165



Opening Times:

Tuesday to Saturday - 10 a.m.-5 p.m.

Sundays - 2 p.m.-5 p.m.

Closed Mondays and for two weeks prior to Christmas

Admission Free



ELECTRICITY SUPPLY BOARD
BORD SOLATHAIR AN LEICTREACHAIS

SYNOPSIS

ACT I

Paris. A garret in the Latin Quarter. Christmas Eve 1830, shortly after the Revolution

Marcello and Rodolfo, painter and poet respectively, try to work despite the freezing conditions. Marcello, working on a vast biblical canvas, remarks that the Red Sea looks very cold in these temperatures and Rodolfo agrees to sacrifice one of his unperformed verse-tragedies to the fire. Act by Act, the tragedy is torn out of the manuscript, briefly criticised and thrown on the fire. Colline enters with a bundle of books which he has been trying to pawn. Another of Rodolfo's manuscripts is stuffed into the stove. Warm at least now, the three friends are still hungry.

Schaunard, a musician, arrives bearing food, wine and fuel. The Bohemians build up the fire and pay little attention to Schaunard's attempts to describe how he made the money which has provided the feast by playing for an eccentric English aristocrat who demanded that Schaunard should play until his parrot died and how, wearying of the effort, Schaunard poisoned the man's parrot with parsley. The friends don't listen, grateful merely that there's food and wine and a little money left over.

Rodolfo locks the door and they begin to drink. Schaunard proposes that they should go to the Café Momus for supper, since it's Christmas Eve – but a knock at the door interrupts them. It is the landlord, Benoit. They invite him in to drink with them, stalling his demands for the long-overdue rent. Benoit relaxes and begins to tell them of his visits to carbarets where women are freely available. The Bohemians pretend to be

outraged by news of a married man enjoying extra-marital affairs and throw him out of the garret for attempting to corrupt their morals. They divide the money on the table and set out for the Café Momus, leaving only Rodolfo who wants to finish an article he is writing.

As Rodolfo writes, another knock at the door is heard. He asks who it is and a woman's voice replies that her candle has gone out and she needs a light. He opens the door and sees a pale pretty young woman, holding in one hand a candle and in the other a key. She comes in and takes a light from his candle but is prevented from leaving by a terrible fit of coughing. She sits down to recover herself but her candle is again extinguished by the wind. Only moonshine reflecting on the snowy rooftops outside the window, lights the room. The young woman has dropped her key and together they search the floor for it. Rodolfo's hand brushes against hers and he takes hold of it, warming it ("Che gelida manina"). He tells her that he is a poet and that despite his poverty he is successful with women but that she has captivated him. The girl replies to his ardent romanticising by telling him that she is called Mimi and that she is a seamstress. Their conversation is interrupted by Marcello, Schaunard and Colline passing below. Is he coming or isn't he? Rodolfo turns and seeing her in the moonlight, pours out his heart to her, enraptured by her simplicity, her beauty, her frailness. He wants to stay with her there, but she urges him out into the night and the life of the bustling streets and cafés. Their voices are heard drifting into the night and into the street as the curtain falls.

ACT II

A few minutes later outside the Café Momus.

The streets are thronged with tradesmen, shopkeepers, children and citizens. Mimi and Rodolfo thread their way through the crowds to a hat seller. Mimi emerges a few minutes later in a brand new hat. She looks about her and Rodolfo curiously asks her what she is looking at but she replies gaily that a man in love is always jealous. They meet up with Marcello, Schaunard and Colline, and Mimi is introduced as his new-found Muse.

A toy-seller enters. Parpignol is followed by children crying out for Christmas toys and by their mothers trying to take them home again. The Bohemians enjoy themselves with food and wine but are distracted when a crowd forms excitedly around a new-comer.

Musetta, Marcello's former model and mistress, arrives with a rich but foolish protector, Alcindoro. Musetta and her new love sit ostentatiously close to Marcello. She sings a seductive waltz, secretly signalling to Marcello that she still wants him. By reply, Marcello joins in the refrain and Alcindoro is got rid of by Musetta who, suddenly deciding that her new shoes pinch, sends him to the bootmaker's for a more comfortable pair.

Soldiers enter, part of the victory parade to celebrate Louis Phillippe's accession. The waiter brings the bill and Schaunard finds that all his money has gone. Musetta rises to the occasion "The gentleman will pay" she says, meaning Alcindoro, and the six friends disappear in the wake of the parade.

INTERVAL

ACT III

The Barrière d'Enfers, Paris, February 1831

Shortly before dawn – and the only sign of life comes from a cheap tavern, the Port of Marseilles, from which are heard laughter and singing. As dawn approaches, the street is slowly filled with travellers and salespeople waiting to go into the city. Their baskets are inspected by a cautious police. Life is still dangerous in the city.

Mimi arrives, pale and distressed. Her cough is seldom quiet now, racking her from head to foot. She sends into the cafe for Marcello who comes out to meet her. He explains that he has forsaken the visionary world of the great painter for the more lucrative work of a signpainter. Noticing her shivers he asks Mimi to come inside but she asks if Rodolfo is there. She begins to cry and tells Marcello that Rodolfo's persistent jealousy is destroying her and that her only chance of survival lies in their separating.

Rodolfo has woken from his stupor and comes in search of Marcello. Mimi hides. He rails against Mimi, calling her heartless and a coquette. His self-satisfied outrage is broken by Mimi's coughing. He turns again to see her – pale, ill, her heart breaking. The two lovers talk for a while and decide that the best thing they can do is to part – but amicably they will remain friends.

Marcello returns with Musetta who has been caught with another man. A furious row develops between these two and Rodolfo and Mimi realise that their love is inescapable. They will stay together until the spring comes, wishing only that the winter could last forever.

INTERVAL

ACT IV

An attic in the Latin Quarter, April 1831

Rodolfo and Marcello are alone again. Mimi has gone off with a wealthy lover, following Musetta's example. Schaunard enters with Colline to dispel their gloom with games and laughter, as in the first act.

The fun is becoming riotous when the door opens and Musetta arrives. Mimi has been forsaken by her wealthy lover and hounded by creditors. Now dying, she has asked Musetta to bring her back to her former lover, Rodolfo runs out to get her and brings her back, almost carrying her as she comes into the room, obviously at the point of death. Gently he lays her down.

As he warms Mimi's hands, Rodolfo

looks at his friends.

Musetta takes off her diamond earrings and gives them to Marcello, telling him to sell them and buy food and fetch a doctor and then goes out with him. Colline now makes up his mind to pawn his overcoat and addresses it in mock heroic terms "*Vecchia zimarra senti*". Schaunard then goes out leaving Rodolfo and Mimi alone. Mimi, who had seemingly been asleep now speaks to Rodolfo, who has all the time been by her bedside "*Sono andati*". They talk of the past, and the music recalls their first meeting. Musetta and Marcello come back, she with a muff, he with medicine. They busy themselves with the medicine, and Mimi eagerly warms her hands with the muff, while Musetta prays for her friend. Quietly Mimi dies. Rodolfo flings himself on the bed sobbing, while the others stand around, grief stricken, as the curtain falls.

Set design for La Bohème by Giorgio Christini



BE BETTER

TSB Bank aims to be better than the rest. Better service. Better rates and charges. A better attitude to customer requirements.

BE OPEN

The fact that TSB Bank opens lunchtimes and opens longer will come as no surprise to anyone who knows us. It's something we've been happily doing for years. But being open is more than about hours. It's also about attitude. If you've got a need, you'll find we've got the answer.

BE CLOSER

TSB Bank likes to maintain a close relationship with all its customers.

**I T ' S
W H A T
Y O U R
B A N K
S H O U L D**



To help with plans or problems, big or small.

To treat each one as an individual who deserves the very best we have to offer.

BE MORE

TSB Bank can now offer its very special welcome at a broader network of branches. 70 in all – all over the country.

BELONGING

TSB Bank is very much a part of your community, very much a part of the people who are and will become our customers.

BE WITH US

Today, you're not far away from a TSB Bank branch. Better get to know us. Before long.

PUCCINI AND LA BOHÈME

Giacomo Puccini had lived something of *la vie de Bohème* in his student days in Milan, but the Paris of his opera *La Bohème* is imaginary: he had not yet visited the French capital. True, he was no longer a penniless, happy-go-lucky student about whom his teacher, Amilcare Ponchielli could write to Signora Puccini, "I should be extremely satisfied if (your son) applied himself to his work with a little more assiduity, for if he wants to he can do it very well". This was already a man of thirty-eight who, after a modest reception for the short *Le Villi* and a flop with a full-length *Edgar*, had suddenly hit the big time in 1893 with *Manon Lescaut*. But success made him cautious as well as confident. He fussed over subjects that Ricordi proposed for a new opera and decided to rely on his own experience and set to music a libretto based on Henri Mürger's rambling *Scènes de la Vie de Bohème*, a play (1849) and novel (1851) that had begun as newspaper instalments. Puccini had considered this

subject before, but only now did he warm to its possibilities. Discussing his project at a cafe in the Galleria in Milan with Ruggiero Leoncavallo, composer of *Pagliacci*, who had helped write the libretto of *Manon Lescaut*, Puccini suddenly discovered he had a rival.

Leoncavallo immediately accused Puccini of having stolen the idea from him, revealing at the same time that as Puccini had spurned his original offer of a libretto he had set it to music himself. A first-class row ensued and Leoncavallo, publicly staking his artistic claim in the manner of the time, announced that he had finished his opera called *La Vita di Bohème*. Puccini followed with an announcement in the same day's evening paper that he was just finishing his opera on the subject, which would be known as *La Bohème*. The rift that followed between the two composers, who had never been on the most cordial of terms, was further widened when Leoncavallo's opera (now also called simply *La Bohème*) was eventually performed for the first time in Venice in May 1897 on the same night as Puccini's opera, already a success more than a year old, was packing another theatre in the same city.

Massenet had considered making an opera of *La Bohème*, and one wonders if the Frenchman's setting would have surpassed Leoncavallo's to challenge Puccini's lead. In the latter's hands, the work paints a picture-postcard view of Paris – a Bohemia that never existed anywhere except in artists' dreams which, as Puccini reminds us, are always going up in smoke. In the eyes of many, including the critic who found *La Bohème* "foul in subject, fulminant but futile in its music" there was something



Henry Mürger



Giacomo Puccini (left) with Giuseppe Giacosa and Luigi Illica

scurrilous about showing people “living together” onstage, and to make matters worse Puccini had glorified a mere seamstress as his heroine. The real central figure – Musetta, who embodies the Bohemian spirit – is relegated to second spot while Mimi’s frail health and doomed love preempt the composer’s whole-hearted sympathy.

The inspiration of the gaiety which emphasizes the tragedy of *La Bohème* was something Puccini drew from his own youth, from experiences which led him to keep what he called a diary of “Bohemian Life” where Bohemian youth is echoed in all the poverty and hand-to-mouth fun and high spirits of the opera’s setting, and in the uniquely youthful quality of the music; all that his own

experience lacked was a Mimi. But as Verdi said of Shakespeare, to copy reality was good, to invent it was even better. And that is surely what Puccini did with the heroine of *La Bohème*.

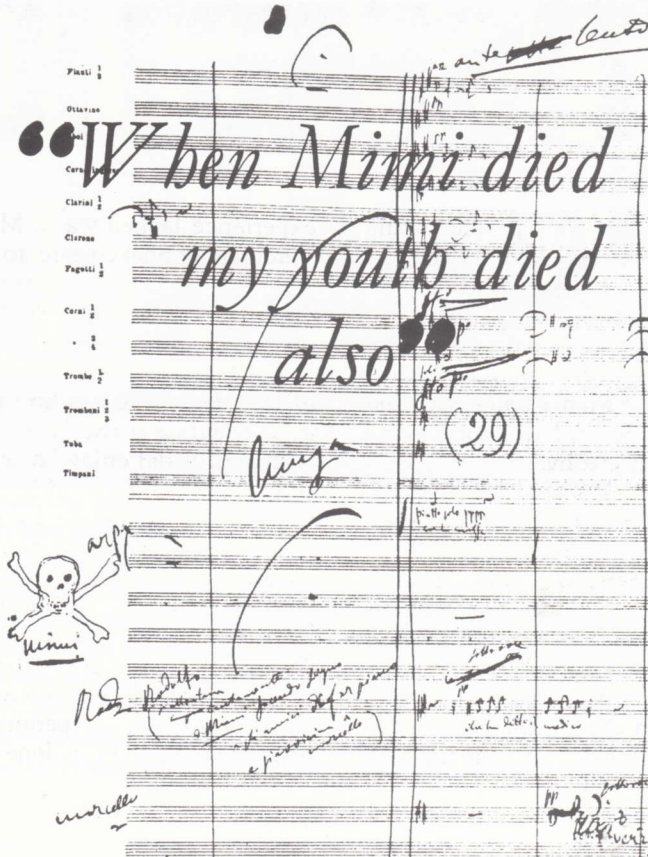
The audience at the premiere in Turin in 1896 may have had no inkling it was in attendance at the birth of a masterpiece, but it did enjoy *La Bohème*, more than the critics did, and extra performances had to be scheduled. Arturo Toscanini, who conducted, was already the most famous up-and-coming conductor in Italy. Noting the delicate, atmospheric sentiment of *La Bohème*, Toscanini took a page from Wagner’s book in Bayreuth and ordered the house lights out during the performance – the first time this had been done in Italy.

PUCCINI'S
LA BOHÈME

La Bohème had little success when first heard in Dublin, produced by The Carl Rosa Company only a year after the Italian premiere. The Company had played it in Manchester the previous April with Robert Cunningham, William Paul, Charles Tilbury, Martha Winckworth, Alice Esty and Bessie McDonald in the cast. In the Gaiety production only Tilbury and McDonald remained. The Rodolfo and Marcello were Italians, Umberto Salvi and Giuseppe Maggi, Cecily Lorraine was Mimi and William Dever the Colline, Claude Jacquinot conducted. The opera

puzzled both critics and public. The "frail creatures" Mimi and Musetta were considered objectionable. "The music lacked character and melody, there was not a single encore" – that seemed to be the final proof of merit and success then. "No matter lingered in the memory except such music that was reminiscent of Mascagni and Leoncavallo." "The audience," it was said, "met the opera with silent disapproval and it was clear it would not last." One critic urged "that the Management would abandon the performance which was arranged for the following Saturday Matinee."

A skull-and-crossbones marks the manuscript score at the death of Mimi



RANK XEROX

**TOTAL
SATISFACTION
GUARANTEE**

3 YEAR · NO QUIBBLE · MACHINE REPLACEMENT

Rank Xerox
The Document Company

COLD HANDS, WARM HEART?

"O bella età d'inganni e d'Utopie! Si crede, spera – tutto bello appare"

("O sweet age of deceit and Utopias! You believe and hope – and everything seems beautiful".)

MARCELLO Act 11 *La Bohème*

La Bohème is a musical gem. The climax of the opera, Mimi's death and Rodolfo's tardy realisation that she is gone, makes it always a moving experience. It is unquestionably the pinnacle of sweet melodrama. Today's audience, however, while still moved and delighted by the opera, takes nothing for granted: we want to know about the work as drama: who are these Bohemians? What sort of people are they? What is Puccini's interest in them? What is he telling us about them? What is he communicating through them?

A closer look at the text answers some of these questions but some of them are not definitively answered within the opera; different productions can legitimately explore and bring out different possible answers and ultimately part of the fascination of the work lies in the fact that some of the questions just remain with us to be tested against future viewings and hearings of the opera.

The key question is why Mimi ever has to part from Rodolfo after the meeting in Act One; why she is ever left alone so that she shares only a few minutes with him again before her death. In order to attempt an adequate answer to this question and in doing so gain an understanding of the work, we must look in some detail at what the libretto shows of the characters of the protagonists.

For many, *La Bohème* is a familiar opera and no reminder is necessary of the plot in general or the qualities which

make it such an enduring and endearing work. But it is worth mentioning some of the features which elevate this opera to the first rank of Puccini's output and indeed of all nineteenth-century creations for the stage.

In *La Bohème* there is an unfailing supply of 'song', a melodic inventiveness and sense of vocal appositeness that we find nowhere else in Puccini. The orchestra is almost miraculously perfect: Puccini's command of the orchestra is total and *sui generis*. Pseudo-Wagnerian traces recognisable in his previous score, *Manon Lescaut* are gone: the wonderfully expressive harmonies are all Puccini's own; the way he unites orchestra and voice show how well he has learned the lessons of Verdi's greatest triumphs in this area of voice-instrument interdependence. In the lovers' great arias, the voice itself seems unrestricted from start to finish, the soaring melodies begin and finish on single notes as if they were mere liberated recitatives and this in part establishes the tone of gentle tenderness which suffuses these arias, filling every pause in the melody with a sweet-sadness so that we hear each break in the music as a sob caught in the throat of the orchestra.

The pervasive sweet-sadness of the opera is that of the loves of youth seen in nostalgic retrospect. It is crucial for us to discern that it is the sweet-sadness of nostalgia that permeates the opera: the work is totally through-composed and even the sparkle and bustle of Act Two is mediated through a nostalgic vision. But nostalgic for what? Isn't this a tale of illness and death? Yes, but while illness and death move us in this opera, they are too beautiful to be the ingredients of a tragedy. We see – even may feel – tears

but no one is torn apart by agony nor do we ourselves feel lacerated by the experience and while death is in the air from Act One on, we see no prolonged suffering, no lingering pain. Similarly there is poverty but no squalor. Above all there is the sight of youthful creativity always ready to be overlaid by vigorous jollity. This is the high-point of late Italian Romanticism – it is not an essay in verismo. Everything in the opera is presented in the light of the twin beacons of Youth and Love. The plaintive melancholy that imbues this vision is Puccini's own, for he felt himself to have missed out on both Youth and Love.

The soft-focus of the opera may seem to some to be decadent yet the opera's construction is extremely rigorous, both musically and dramatically. The two outer acts take place in the Bohemians' garret, the two inner acts outside and all four are unified by the intense sense of physical cold which pervades them. The presentation of character and action is simple and direct and a single tone of nostalgia and sadness overarches the whole work, despite its bursts of gaiety.

The tone of sadness and nostalgia exists not merely at the narrative level (the story of the sick working girl bound from the start to die unfulfilled); much more is it perceptible at the melodic level as a plaintive longing for a fleeting and exuberant youth, a note which though sweet, is of a melancholic awareness that the present can never be held on to and of a longing for a free and untrammelled youth of the kind that Puccini never allowed himself. He regretted deeply that he had never had time to enjoy being young despite his establishment success. But *La Bohème*

expresses perfectly the vision of an impossible artistic youth that Puccini imagines he would like to be able to look back on.

La Bohème embodies a dream of an ideal youth that seemingly captivates its audiences worldwide. But why? This world of youth that no one has ever known is one where carefree male artists forge their careers amid horseplay and love affairs, while their women love them and die angelic deaths or fight with them and go on to richer but less worthy men. What is it that attracted Puccini to this world and still seems to attract us?

No one is a hero in this unheroic opera, but Rodolfo comes closest as the male centre of interest. He, poet though he is and capable of tenderness and sensitivity, still displays characteristics common to the most *macho* of men – "I tell you (Mimi) I would never forgive an offence against me", and the chauvinism here (Act 11) is no isolated instance. In the first exchange of the opera, where Marcello and Rodolfo discuss the cold, Marcello quite gratuitously calls Musetta's heart "the great ice box". Love is termed a stove that burns too much too fast, where man goes up in flames and woman stands and watches.

Is this just fun – mere banter and youthful raillery? Is Marcello bitter solely because he has been spurned by his girlfriend? Is Rodolfo merely backing up his pal to make him feel better? Or is this the first of many clues that the 'Bohemians' are fundamentally misogynistic young men who feel endlessly sorry for themselves? In the same act, Schaunard boasts that he got his fee from the eccentric Milord by using his charm to fascinate a serving girl. The same man represents the lure of the streets to the

THE RULES OF THE CLUB LA BOHÈME

These were posted on the walls of an inn where Puccini lived in Torre del Lago and where he spent much time drinking and playing cards with friends and neighbours, while working on *La Bohème*.

No. 1 The members of the *Club La Bohème*, faithful interpreters of the spirit in which it was founded, pledge themselves under oath to be well and eat better.

No. 2 Poker faces, pedants, weak stomachs, blockheads, puritans and other wretches of the species are not admitted and will be chased away.

No. 3 The President acts as conciliator but undertakes to hinder the Treasurer in the collection of the subscription money.

No. 4 The Treasurer is empowered to abscond with the money.

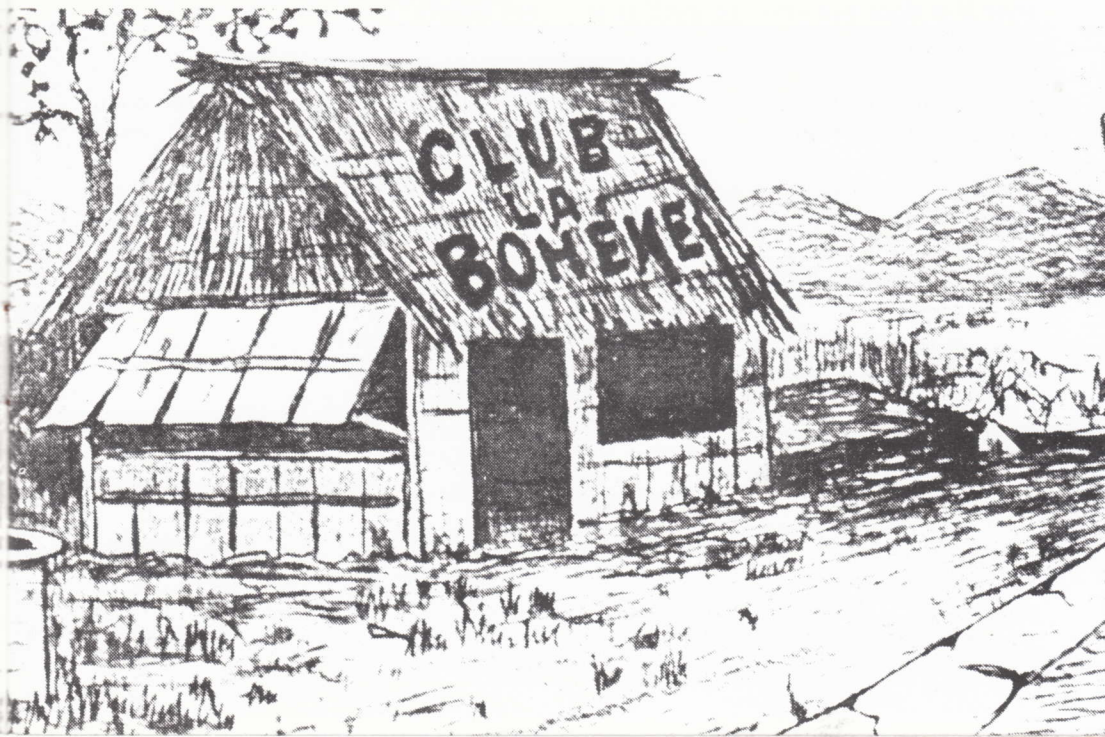
No. 5 The lighting of the *locale* is provided by a petrol lamp. Failing the fuel, the "*moccoli*" of the members are to be used.
(This is a pun on *Moccola* which may mean 'candle stump' or 'blockhead'.)

No. 6 All games permitted by law are forbidden.

No. 7 Silence is prohibited.

No. 8 Wisdom is not permitted, except in special cases.

The hut at Torre del Lago where Puccini's artist friends formed the BOHEME CLUB, while the opera was being written.



others as available food and girls. The young artists of Act One sound like young rakes, glorying in their sexual prowess. Their 'game' with the landlord Benoit turns on their being "boys together". Even in the midst of the lovers' rapturous foreplay, when the bucks realise that Rodolfo has found a "sweet girl", Marcello remarks that he 'has found his poetry'. This role for women as the muse and inspirer of creative men is reiterated in the opera. Musetta's very name declares that she is a 'little Muse'.

In Act Two, the male gaze is revealed as joking but quite ruthless. The men see Musetta's attempts to regain Marcello's affections as a "comedy". Mimi, understanding her position, feels sorry for her. Rodolfo blames Musetta while Mimi carries on proclaiming her love for him and Rodolfo's last word on love here is that if it does not revenge itself it is weak. Unlike Mimi Rodolfo is shown to be hard and self-regarding.

At the beginning of Act Four, while secretly 'dying of love' (though too proud to approach or show concern for their lovers) Rodolfo and Marcello pour all of their energies into putting up a front of indifference for each other, to keep the male faith of 'not caring'. True, later in the Act, all the men show concern and tenderness towards the dying Mimi (though less practically and to a lesser extent than Musetta); in the engulfing emotion of her angelic death their barriers – and ours – go down; but until then a contradictory picture of the young male artists has been drawn that shows precisely their maleness to be a factor that makes this 'Bohemia' and not 'Utopia'.

Is it merely the beautiful music that

has beguiled us into being enchanted by this 'boys' own' world? For it is a *boy's* world, it is impossible to take the artistic endeavours of these young men seriously. Marcello is flippant about his painting in Act 1 – even modifies it to an inn-sign in Act Three. Rodolfo, in burning his play in Act One, makes no heart-rending sacrifice but a joke of his creative efforts. All this is a far cry from Puccini's agonising over his own work. He took it very seriously – and yet he creates 'artists' who don't. He cannot have failed to realise how unrelated to reality were the characters he was creating in this 'Bohemia'.

Mimi is no tragic heroine yet she is never shown personally in an unrealistic or ambiguous mode. Her idealisation is purely aesthetic; her illness and death are rendered palatable while she herself remains a figure plausible in a real and not simply 'Bohemian' world. Unlike Tosca she does not choose death heroically: unlike Butterfly she does not achieve honour through suicide. Mimi simply dies – almost unnoticed and buoyed up with illusory hope. But in life, Mimi defeats that view of women propounded by the boys. She has worked and kept herself cheerful before meeting Rodolfo. She has longed for her pink bonnet but she is not portrayed as wheedling it out of Rodolfo. While the others squander their money at Café Momus on expensive delicacies she orders only a custard. That she later spends time with 'the Viscount' is purely a matter of survival when she is no longer up to selling her labour. And in the third Act it is Mimi, and not Rodolfo, who suggests that for his peace-of-mind, they should part 'without bitterness'.

When Mimi returns in Act Four we see the magnitude of her love for Rodolfo – as she experiences it. Why could not Rodolfo accept her and love her and have kept her with him? He has his reasons for wanting her to leave him and what we make of them is the key to how we will read this opera. Mimi believes him to be too jealous to bear her living with him – like Browning's Duke he seems to want all smiles to cease for others – but Rodolfo confesses to Marcello the real reason. He is assailed by remorse because he feels that he is the cause of Mimi's fatal illness. There is no fire, the wind sweeps through the garret and it is so cold. While Mimi laughs and sings he feels that keeping her there will bring about her death. Mimi, he says, is a hothouse plant and love is not enough to bring her back to life.

What do we make of all this? Altruism? Selfishness? Is this genuine caring for a beloved? Is it a way of saying that he suffers too much in seeing her suffer? Is it just that their happy idyll has become blemished? It is an uncomfortable truth about the men in this opera that they are simply not humane enough – merely too selfish – to let their relationships work. Not much of a Utopia, we might reflect. The opera does not give an unequivocal answer to our questions. We must decide for ourselves in the light that all the librettists and composer show about Rodolfo. And what we decide about Rodolfo will finally colour our understanding of this great romantic masterpiece.

PETER CALDWELL

Set design for La Bohème by Giorgio Christini



RTE CONCERT ORCHESTRA

PRINCIPAL CONDUCTOR: Proinnsias O'Duinn

1st VIOLINS

Michael Healy (Leader)
Mircea Petcu (Deputy
Leader)
Fionnuala Sherry
Pamela Forde
Sunniva Fitzpatrick
Eileen Murphy
Tim Kirwan
Sheila O'Grady

2nd VIOLINS

Elizabeth MacNally
Paul O'Hanlon
Roisin Cavanagh
Mairead Nesbitt
Arthur McIver
Donal Roche

VIOLAS

Padraig O'Connor
Ruth Mann
Tommy Kane
Michelle Lalor

CELLOS

David James
Annette Cleary
Catherine Behan
Hilary O'Donovan

BASSES

Martin Walsh
Seamus Doyle

FLUTES

Elizabeth Petcu
Deirdre Brady
Ann Macken

PICCOLO

Deirdre Brady

OBOES

Peter Healy
David Agnew
Ronan O'Reilly

COR ANGLAIS

David Agnew

CLARINETS

John Finucane
Jean Lechmar
Michael Seaver

BASS CLARINET

Jean Lechmar

BASSOONS

John Leonard
Carole Block

HORNS

David Carmody
Declan McCarthy
Fearghal O'Ceallachain
Mary Curran

TRUMPETS

Benny McNeill
Davy Martin
Eoin Daly

TROMBONES

David Weakley
John Tate
Patrick Kennedy
Gavin Roche

TIMPANI

John Fennessy

PERCUSSION

Richard O'Donnell
Tony Kavanagh
Paul Maher
Nick Brown

HARP

Ann Jones

ADMINISTRATION

HEAD OF MUSIC

Cathal MacCabe

HEAD OF ORCHESTRAS/ PERFORMING GROUPS

Simon Taylor

ORCHESTRA MANAGER

Sam Ellis

LIBRARIAN

Simon Clyne

P.R./PROMOTIONS EXECUTIVE

Laurie Cearr

PLANNING CO-ORDINATOR

Maureen Donohoe

CONCERTS MANAGER

Pat Dunleavy

ORCHESTRA ASSISTANTS

Colm Hanlon
Daniel McDonnell

DGOS OPERA IRELAND CHORUS

SOPRANOS

Margaret Collins
Anne Deegan
Kathryn Fitzgerald
Jillian Foster
Noreen Hanratty
Sheila Moloney
Joan O'Farrell
Alison Roddy
Emma Scott
Mary Troy
Dearbhla Walsh

TENORS

Paddy Brennan
Tony Byrne
Tom Carney
Howard Kirk
Mark McFadyen
James McLaughlin
Grant Shelley
Andrew Walters

ALTOS

Imelda Drumm
Maree-Rose Jones
Katy Miller
Sylvia O'Regan
Tara O'Reilly
Blaithin White

BASSES

John Brady
David Campbell
John Carney
Michael Hughes
Hubert Matthews
Noel O'Callaghan
Gerard O'Connor

With Dorothy Allen, Fiona Connolly, John Doyle, Les Martin, Niall Martin, Peter Nolan, Colin Widger, Keith Willis, Stephen Wood

CHILDREN

Maeve Brennan
Donal Crehan
Jennifer Cunningham
Ciara Donovan
Alistair Elliman
Mairead Jeffers
Tom Jeffers
Simon Maguire

Una McArdle
Eoghan McArdle
Madelaine McDonnell
Tadhaigh Pearson
Ann Ryan
Donal Ryan
Grace Tempani

Be An Opera Angel

DGOS Opera Ireland is Ireland's premier opera company. Opera is becoming more and more popular. It's also becoming more and more expensive. An Opera Angel is someone who loves opera and can help the company financially.

Friend

£50 PER ANNUM

Priority booking on all DGOS Opera Ireland associated events.

Newsletter twice yearly.

Evening lectures.

Access to information line on Opera Tours.

Patron

£200 PER ANNUM

Priority booking on all DGOS Opera Ireland associated events

Newsletter twice yearly.

Evening lectures.

Access to information line on Opera Tours.

Easy Payment System.

Tax Allowance on £130 of your subscription.

Complimentary Concert and Reception during the year.

Complimentary programme.

Complimentary coat hanging service during performances.

Complimentary car parking facility during performances.

Backstage tours for you and your guests.

Applicable only to Individuals





SUPPORTING
THE ARTS

FUNDING

DGOS OPERA IRELAND is deeply indebted to our Sponsors and Associates who by their continued support and encouragement ensure the development of opera in Dublin

PRINCIPAL SPONSORS



ASSOCIATE SPONSORS

Irish International Advertising
Doyle Hotel Group
Sunday Independent

Bus Eireann
David Allen Holdings

DGOS Opera acknowledges the major fundraising contribution of The Ladies' Committee.

PERFORMANCE SPONSORS – 1993



RANK XEROX



Bank of Ireland



Motor Import Ltd.



Adare Manor



FOUNDATION SPONSORS

Aer Lingus
Adare Manor
Aisling Technology Ltd
Allied Irish Bank plc
Arthur Andersen & Co
Bank of Ireland plc
Burmah Castrol (Ireland) Ltd
Canon (Ireland) Limited
Clancourt Group Holdings Ltd
Craftprint Limited
Edenbrook Investments Ltd
Electricity Supply Board
First National Building Society
Glen Dimplex
Grainne O'Rourke – Steilmann

Guinness Ireland Limited
Hopkins Communications Ltd.
Iarnrod Eireann/Irish Rail
Independent Newspapers Group
International Office Interiors
International Screen Ltd
ICS Building Society
Jack Restan Displays Ltd
John Player & Sons
Memorex Telex Ireland Limited
Motor Imports Ltd - BMW
Mrs Margaret McDonnell
Stena Sealink
The Commons Restaurant
The Jones Group plc

CORPORATE SPONSORS

A & L Goodbody Limited
 AccBank
 An Bord Bainne
 Ansbacher & Co. Limited
 Brennan Insurance Limited
 Coca Cola Bottling Company
 Coyle Hamilton Limited
 CRH plc
 Crown Berger Ltd.
 DCC Limited
 Dunnes Stores
 Esso Ireland Ltd
 Europlast
 William Fanagan Ltd
 Gilbeys of Ireland Limited

Golden Pages Ltd
 Hibernian Insurance
 IBM Ireland Limited
 Irish International Advertising
 Irish Life Assurance plc
 M & G Limited
 Mathews Mulcahy & Sutherland Limited
 National Cold Storage Limited
 Siemens Nixdorf
 Standard Life Assurance
 Statoil Ireland Limited
 Telecom Eireann
 The Hibernian Hotel
 Ulster Bank Limited

PATRONS

Berkeley Claire Mrs
 Bielstein Juergen Mr
 Bourke E J Mr
 Bowler Gillian Ms
 Brennan Patrick J Mr
 Burke Adrian Mr
 Burke Patrick Mr
 Byrne Breffni Mr
 Byrne Seamus Mr

Cullagh Thomas Mr

Daly Marcus Mr
 Diamond Alec Mr
 Downes Desmond & Margaret
 Doyle Stella Ms
 Duggan Patrick Mr
 Dunne Thomas B Mr
 Dunphy Tom Mr

Eustace Peter Mr

Fannin Noel A Mr
 Foley Michael Dr
 Foley Maurice & Maire
 French John P Mr

Gallagher Joseph E Mr
 Gilligan P T Mr
 Gray Joan Mrs
 Green Ita Ms
 Greene Joseph Dr & Mrs

Hastings Robert V Mr
 Hayes Michael Mr
 Hely Hutchinson Mark Mr
 Hodgkinson Barry Mr
 Hughes Anthony Prof
 Hurley Helena Dr

Jackson Celia Ms
 Jordan Joseph Mr

Keane David Mr
 Keenan Dr Marguerite
 Kenny Vivian & Eveleen
 Kenny Edmond A Mr

Lennon Declan Mr
 Lepere John Mr
 Long Carmel Dr

MacNamara Mary Ms
 Marsh Helen Jane Ms
 McGahon Hugh Mr
 McGlade Paul Mr
 McGonagle Pat Mr
 McGough Joseph Dr
 McGrath Derek Dr
 McGough Nancy Dr
 Meagher W E
 Mooney Bart Mr
 Mooney R A H Mr

Nolan Doreen Dr

O'Byrne Clodagh Ms
 O'Kelly Dermot J Dr
 O'Mahony G A Mr
 O'Mara Claudia Ms
 O'Reilly Terence Mr
 O'Rourke Frank & Rose

Pollmeier Ranka Mrs

Quigley Jim Mr

Ryan Mr Richie

Smith Paul Mr
 Spellman Michael Mr
 Stahl Cecilia Mrs
 Stevens Bill Mr

Tierney Daniel Mr
 Tierney Pauline Mrs

Victory Donal Mr

White Therese Dr
 Woods-Cox Caroline Ms

DGOS OPERA IRELAND

PATRON: Mary Robinson, President of Ireland

PRESIDENT: Professor Anthony G Hughes D Mus Comm.

VICE-PRESIDENTS: Margaret McDonnell, J F MacInerney Cav., Donald J. Potter Cav. Uff., Aileen Walsh

BOARD OF DIRECTORS

Frank O'Rourke (Chairman)
Patrick Brennan
Adrian Burke
Barry Hodkinson
Denis Magee
Paul Smith

ARTISTIC DIRECTOR

Elaine Padmore

ADMINISTRATOR

David G Collopy

ASSISTANT ADMINISTRATOR

Kay Keithly

PRODUCTION MANAGER

Jonathan Bartlett for P.M.A.

COMPANY MANAGER

Donal Shields

CHORUS MASTER

Igor Kennaway

CHORUS TUTOR

Mairead Hurley

REPETITEURS

Alex Collinson
Gerald Martin Moore

STAGE MANAGERS

Nora Ni Cosgraigh
Michèle Enright

ASSISTANT STAGE MANAGERS

Mary Baltrop
Timothy Follett
Nick Funnell
Yuet Sheim Lau

TECHNICAL DIRECTOR

Brian Treacy

CHIEF STAGE TECHNICIAN

Paul Foley

STAGE TECHNICIANS

Paddy Skelly
Michael Kelleher
John Howes

PRODUCTION ELECTRICIAN

Kieran Murphy

COSTUME SUPERVISOR

Mary Fisher

WARDROBE MISTRESS

Barbara Callaghan

PRODUCTION CUTTER

Rosie Bower

ASSISTANT CUTTER

Carmel Nugent

WARDROBE ASSISTANTS

Margaret Brady
Una Towell

DRESSERS

Clodagh Dunne
Sinead Egan
Maggie Naughton

WARDROBE HELPERS

Dick Hanrahan
Mary Byrne

WIGS SUPERVISOR

Ann Smith

ADMINISTRATION SECRETARY

Mary Troy

MARKETING & P.R. CONSULTANT

Patricia McDonnell

MARKETING/PR EXECUTIVE

Fidelma Kelly

PRESS OFFICER

Angela McCrone

PUBLICITY DISTRIBUTION

John Scott

BOX OFFICE

P T Gilligan
Anne Fagan

TRANSPORT CO-ORDINATOR

Anne Fagan

CHORUS REPRESENTATIVE

Anne Deegan

CORPORATE HOSTESSES

Ciara Armstrong
Maura Lavelle
Mary O'Sullivan
Lorraine Quinn
Samantha Rhodes

PROGRAMME ADVERTISING

Fiona Hoban

FROM SECURE GROWTH,



A RICH HARVEST.

ICC Investment Bank is the specialist savings and investment subsidiary of ICC Bank plc, one of the largest Irish banks with assets exceeding IR£1,000 million and a sixty year banking tradition.

At ICC Investment Bank we provide our customers with a range of innovative savings

and investment products, tailored to capitalise on today's changing investment climate. We have prepared the ground for your investment to flourish.

If you have a sum to invest, talk to ICC Investment Bank. It could prove to be a very fruitful phone call.

FREEPHONE 1800 700 600



ICC INVESTMENT BANK. SAFEGUARDING YOUR INTEREST.

ICC Investment Bank is a wholly owned subsidiary of ICC Bank plc.

NOW BRITAIN IS 1½ HOURS CLOSER BY SEA



Stena Sealink
— LINE —

STENA LINE - THE WORLD'S LEADING FERRY COMPANY.

ELAINE PADMORE – Artistic Director

Is in her fifth season as Artistic Director of DGOS Opera Ireland, following two seasons as guest director in 1989-90. Has been Artistic Director of Wexford Festival Opera since 1982. She studied music at Birmingham

University and then held a scholarship at the Guildhall School. She freelanced as a singer, répétiteur, writer and lecturer. After a period as editor at the Oxford University Press she wrote a book on Wagner, became lecturer in opera at the Royal Academy of Music, and began to give broadcast talks.

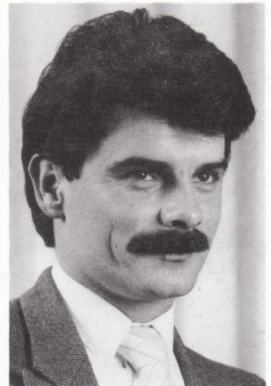
She joined the BBC as a music programmes producer and until 1982 held the post of Head of Opera, in charge of the planning and production of opera broadcasts. Well-known as a “golden voice” of Radio 3 until 1991, she became Artistic Director for Classical Productions London (touring arena productions of *Tosca* and *Carmen* originating at Earls Court), was Artistic Consultant for the 1992 London Opera Festival and has recently been appointed Director of the Royal Danish Opera in Copenhagen, where she now lives.



DAVID COLLOPY – Administrator

David is the most experienced opera administrator in Ireland. An accountant by profession, he joined Wexford Festival Opera in 1980. During his time there, he played a large part in developing the Festival into an operatic event which now enjoys wide international acclaim. Following a period spent working in a London-based design consultancy, he joined the then D.G.O.S. in 1985 as their first professional administrator and has been instrumental in transforming the organisation into a highly professional unit.

His commitment to increase the level of private sector funding for the company is reflected in the growth of commercial sponsorship in recent times, funds which assist greatly in fulfilling his ambition to broaden the art-form by bringing opera to the greatest number of people.



IGOR KENNAWAY – Chorus Master

From 1976 to 1984, Igor Kennaway held conducting appointments at the opera houses of Osnabruck, Mannheim and Mainz and appeared as Guest Conductor at the Koblenz and Darmstadt opera houses. Between 1984 and 1986 he was Sir Georg Solti's Musical Assistant. In 1987 he became

Assistant Chorus Master at Bayreuth and in 1990 was appointed Daniel Barenboim's Assistant for the Bayreuth 'Ring'. In 1989, he became Guest

Conductor at the Stuttgart State Opera. Between 1989 and 1991 he appeared frequently at the Opera de Nice. He has conducted the London Mozart Players, the City of London Sinfonia, I Virtuosi di Santa Cecilia, the Icelandic Symphony Orchestra, the Dessau State Orchestra and has recently recorded with the Ulster and BBC Symphony Orchestras. His CD's of Vaughan Williams *The Pilgrim's Progress* appeared in 1993. In 1994, he becomes guest conductor of the South West German Radio Orchestra.



RODERICK BRYDON – Conductor

Roderick Brydon was born in Edinburgh. During the early years of his operatic career, he was closely associated with Sadler's Wells Opera and with Scottish Opera. He has more recently been Music Director of the Lucerne Opera House, and the Bern Opera, where he conducted *A Village Romeo and Juliet*, *Capriccio* and *Peter Grimes*. He made his Covent Garden debut with Britten's *A Midsummer Night's Dream* and at Opera North in a highly acclaimed Francois

Rochaix production of *La Traviata*, followed by *The Rake's Progress*. He has conducted all over Europe with a wide repertoire ranging from Monteverdi to Hans Werner Henze, and recently has formed a firm relationship with the Opera of Los Angeles, as well as Melbourne, Sydney, Brisbane and Auckland.

Plans include a return to Geneva for *Billy Budd* (co-production with Los Angeles) and to Sydney for *Carmen* and Brisbane for *Tosca*.

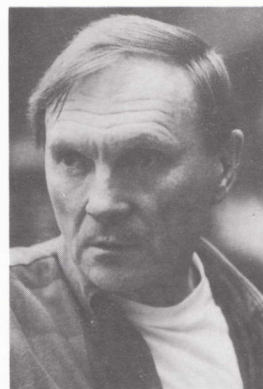


JEAN-CLAUDE AUVRAY – Director

Jean-Claude Auvray was resident producer at the Paris Opera from 1973 to 1977. Since then his own productions have included *Tosca* and *Così fan tutte* at the Paris Opera; *Les Contes d'Hoffmann*, *Romeo and Juliette*, *Trittico* and a Mozart cycle in Basel; *Manon* in Toulouse, Nice and Houston; *La Traviata* in Toulouse, Montpellier, Nancy and Nantes; *Tancredi* at the Aix-en-Provence Festival and in Venice, *Don Carlos*, *Boris* and *Elektra* at the Orange Festival;

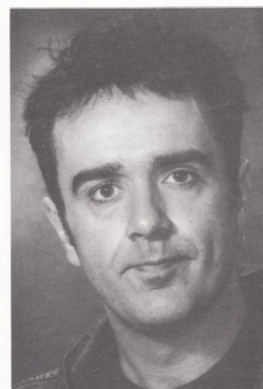
La Gioconda in Verona; *Il Ritorno d'Ulisse* and *Pelleas* in Lausanne; *Rigoletto* in Basel and Frankfurt; *Don Giovanni* in Karlsruhe; *Faust* in Nancy, Nantes and Nice; *Fidelio*, a Mozart cycle and *Forza del Destino* in Montpellier; *Le Roi d'Ys*, *La Dame Blanche* and *Der Vampyr* at the Wexford Festival; *Die Entführung aus dem Serail* in Lausanne, Avignon and Nantes and Toulouse later this season; *Carmen*, *Bohème* and *Butterfly* in Luzern. Engagements in 1994 include *Butterfly* in Avignon, *Attila* and *Due Foscari* in Nice,

Entführung in Copenhagen, *Ballo in Maschera* in several opera houses in France. In '96 *Manon Lescaut* in Geneva and *Der Vampyr* in Montpellier.



PAUL BAILLIE – Assistant Director

Born in London and trained at the Guildhall School of Music and Drama. He directed the Operatic Scenes at Wexford for the last two Festivals and was previously assistant there to John Lloyd Davies for *The Taming of the Shrew*. His own productions include *Curlew River* Music Theatre Ulster, *Die Fledermaus* DGOS Opera Ireland, *Gianni Schicchi* Birmingham Conservatoire and *Don Giovanni* Opera Box. As an assistant director in Dublin he has worked previously with Francesca Zambello *Lucia* and Dieter Kaegi *Così fan tutte*, and *Martha*. He has also been Staff Director for Opera Box and the new D'Oyly Carte Opera.



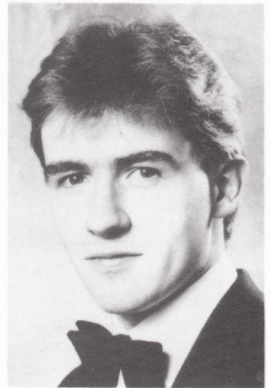
DAVID COLMER – Lighting Designer

Has worked extensively with the Oxford Playhouse Company for whom he has lit over twenty-five major productions including *Happy End*, *Playboy of the West Indies*, *King Lear*, *Peer Gynt*, *Mephisto*, *The Crucible*, *Twelfth Night*, *The Oedipus Plays* and *The Duchess of Malfi*. West End productions include *Confusions*, *Alice's Boys* and *West*. David has also designed lighting for the Tricycle Theatre including *Burning Point*, *Trinidad Sisters*, *Great White Hope*, *Pentecost*, *The Hostage*, *A Free Country* and *Once a Catholic*. Other companies include Cambridge Theatre Company, Theatre Royal York, Stephen Berkoff and Michael Codron. Musical productions include *Orlando*, *Così fan tutte*, *Marriage of Figaro* for Opera 80, also *Die Fledermaus*, *Carmen*, *Threepenny Opera* and Billie Holliday's *All or Nothing at All*. The most unusual job undertaken was lighting a song and dance festival in a Roman Amphitheatre on the shores of the Mediterranean at Leptis Magna in Libya. This is his fourth season as lighting designer for DGOS Opera Ireland, following his first for Wexford Festival Opera.



ALEX COLLINSON—Repetiteur

Was born in Somerset. Studied at the Royal College of Music and was awarded numerous prizes. In 1989 he was offered a place as Repetiteur at the National Opera Studio, under sponsorship from the Friends of Covent Garden and the Radcliffe Trust and was pianist /M.D. for Scottish Opera-Go-Round's production of *Eugene Onegin* the following year. Concerts include the Portsmouth Festival, Southwark Cathedral, Lyric Theatre Hammersmith, Netherlands, Radio London Warwick Arts Trust and Radio Scotland. He has participated in Masterclasses with Paul Hamburger, York Summer School, the Britten-Pears School, Thomas Allen and Katia Ricciarelli and the Kathleen Ferrier, Maggie Teyte and Britten-Pears competitions. He has acted as Repetiteur for many companies in and around London, including Court Opera, Regency Opera, Opera Box, Baylis Programme E.N.O. and Opera Factory. He has played at the last three Wexford Festivals and this year has also worked with DGOS Opera Ireland, European Chamber Opera, English National Opera and the West End productions of *Miss Saigon*, *Joseph and his Amazing Technicolor Dreamcoat* and *Sunset Boulevard*.



MAJELLA CULLAGH – Soprano

Majella Cullagh is a pupil of Mrs. Maeve Coughlan, Cork School of Music. She has recently completed her studies at the prestigious National Opera Studio in London. She began her studies in 1985, and made her theatre debut in 1987 in Gian-Carlo Menotti's *Amahl and the Night Visitors*. Many other leading roles followed including Gilbert and Sullivan and light opera. She has played Despina in Young Dublin Opera's *Così fan tutte*, Barbarina in DGOS Opera Ireland's *The Marriage of Figaro* and Une Femme Grecque in Gluck's *Iphigenie en Tauride* with the English Bach Festival at the Royal Opera House, Covent Garden. Majella has performed extensively on the concert platform throughout Ireland and England, most recently at St. Paul's Church Covent Garden. Other recent performances include the National Opera Studio's Operatic scenes at the Queen Elizabeth Hall, South Bank Centre, the role of Musetta for RTE's Proms, and Lauretta *Gianni Schicchi*, and Serafina *Il Campanello* for Neath Opera Wales. She appeared in the Operatic scenes at 1993 Wexford Festival and will repeat Musetta for English Touring Opera in spring 1994.



BIOGRAPHIES

MARTIN HIGGINS – Baritone

Was born in Dublin 1968. He studied singing with Veronica Dunne at the

College of Music, Dublin and while there was a member of the RTE Chamber Choir. He has also studied in Siena (Italy) with Carlo Bergonzi under an Italian Government Scholarship. In 1991 he gained a place at the

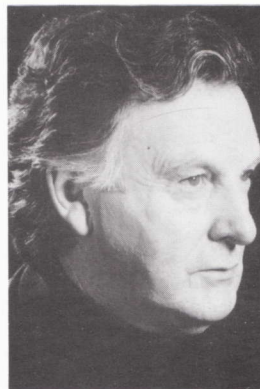
National Opera Studio (London) receiving awards from the Friends of Covent Garden and winning the British Alcan award in association with Welsh National Opera. Martin's roles to date have included Augure (Rossi's *Orfeo*), Malatesa *Don Pasquale*, Don Alfonso *Così fan tutte*, Sid Albert Herring

and Publio *La Clemenza di Tito*. Since leaving the Opera Studio he has performed *Guglielmo Così fan tutte* for Scottish Opera and Schaunard *La Bohème* for Welsh National Opera. He has also gained wide experience in operetta and musicals including *Finnian's Rainbow*, *Gondoliers* (Guisepppe) and *Showboat* (Ravenal). He has performed throughout Ireland and the UK in the fields of concert-recital, oratorio and contemporary works.



PETER MCBRIEN – Baritone

One of our most versatile singers with a very wide repertoire in oratorio, opera and concerts. Operatic roles in which he has distinguished himself include: Falstaff, Germont Père, Don Giovanni, Sharpless, Ping, Fainal, Rigoletto, Figaro, Dandini, Marcello etc. In Ireland he has sung with Irish National Opera, Wexford Festival Opera, Opera Northern Ireland, Cork City Opera and the DGOS. His career has brought him to Britain, Holland, Switzerland, France, Germany, Belgium and Italy and he has toured from coast to coast across the USA.



REGINA NATHAN – Soprano

Regina Nathan studied with Nancy Calthorpe at the College of Music Dublin; with Elizabeth Hawes at the Trinity College of Music, London and later at the National Opera Studio. Over the last two years she has won joint Third Prize at the 1991 International Belvedere Competition in Vienna, Third Prize at the 1991 Geneva competition and Fourth Prize at the 1992 Queen Elizabeth International Music Competition held in Brussels. In December 1991 she shared a special concert with Plácido Domingo in Dublin and was voted 'Outstanding New Entertainer' by the National Entertainment Awards.

RTE subsequently made a documentary of her work. Last Autumn Regina Nathan made her debut with Glyndebourne Touring Opera as Susanna in their production of *The Marriage of Figaro* which opened at Sadler's Wells. This year she has sung Mimi at the Luzern Stadttheater as well as with DGOS Opera Ireland and Euridice *Orfeo* at the Luzern Stadttheater. In 1994 she again takes the role of Susanna for Scottish Opera in a new production directed by David Leveaux, Nicholas McGegan conductor.



FRANK O'BRIEN – Baritone

Dubliner Frank O'Brien is familiar to audiences of opera and oratorio as well as those of recitals and the concert stage. He has been a guest artist with the DGOS performing both smaller roles such as the Sacristan in *Tosca*, Marullo in *Rigoletto* and Monterone in *Rigoletto* and his larger roles with this company include The Father in *Hansel and Gretel*, Figaro in *The Barber of Seville*, Guglielmo in *Così fan tutte*, Rodrigo in *Don Carlos*, and Sharpless in *Madama Butterfly*. With the Irish National Opera he toured as Masetto in *Don Giovanni*, Figaro in *The Barber of Seville* and Ford in *Falstaff*. He sang with Cork City Opera as Monterone in *Rigoletto* and Silvio in *I Pagliacci*. He has also sung in concert performances of *La Bohème*, *La Traviata* and *Tosca* at the National Concert Hall with Irish Concert Artists. Frank is equally at home on the musical stage and recently sang Tevye in *Fiddler on the Roof* with the Dungarvan Musical Society. He also sang in the RTE Proms in *Rigoletto* and *La Bohème* in 1991 and 1992. A highlight was singing solo in the Gay Byrne "Messiah for Somalia" at the Point Depot in 1992.



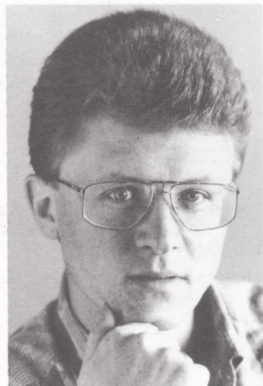
STUART NEILL – Tenor

Twenty-eight year old American tenor Stuart Neill makes his European Operatic debut in the role of Rodolfo. He made his triumphant debut as Arturo in the new production of *I Puritani* in Santiago's Teatro Municipal last August and returns there for the next three seasons. Last May he made his debut in Paris performing the Verdi Requiem with the Orchestre Colonne. He is a 1993 winner of a grant by the Richard Tucker Music Foundation for the most promising tenor and the 1992 Luciano Pavarotti International Competition. March 1993 witnessed his Fernando in Philadelphia's *La Favorita*. After the Santiago *Puritani*, Baltimore received his first Edgardo in *Lucia*. Early 1994 takes Stuart to Chicago for his Lyric Opera of Chicago debut as Alfredo in their new *Traviata* with June Anderson. Spring 1994 features his debut with the Deutsche Oper Berlin as Gualtiero in *Il Pirata* followed by his return to Santiago as Rodolfo. In 1994-95 he makes his debut in Venice in *Lucia* and in Geneva as Arturo in *I Puritani*, which he also performs in his Concertgebouw debut in Amsterdam and at La Fenice. 1994-5 also sees his first Duke in Baltimore's *Rigoletto*.



EGILS SILINS – Bass

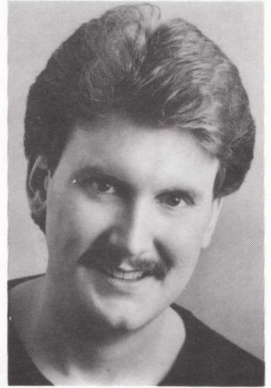
Born in Riga, Latvia. From 1983 - 1988, he studied singing at the Academy in Riga. Between 1988 and 1990, he worked with the National Latvia Opera, where he made his debut in the title role of *Mefistofele* Boito. Other roles include Pimen *Boris Godunov* and Escamillo *Carmen*. Since 1990, he has been a soloist with the Frankfurt Opera interpreting many roles, including Colline, Banquo *Macbeth*, Publio *La Clemenza di Tito*, Basilio *Il Barbiere di Sevilla*, Zuniga and Escamillo. Egils is a prize winner at several prestigious competitions in Paris, Barcelona, Bilbao, Hamburg, the Belvedere Competition in Vienna, and Toulouse. He has given recitals in London, Riga, Toronto, Frankfurt, Hamburg, Munich, etc. He has also sung as a guest in the Opera Houses of Geneva, Amsterdam, the Bregenz Opera Festival, Stuttgart Opera and most recently in Kaiserslauten where he sang the role of Graf de Silva in Verdi's *Ernani*. From January he becomes a member of the soloist ensemble in the opera company of Basel, Switzerland.



BIOGRAPHIES

PATRYK WROBLEWSKI – Baritone

In 1984 he was awarded the Grand Prize at the Rose Ponselle International Competition; the following year he was a winner of the Luciano Pavarotti International Competition. During recent seasons he has sung Fernando in Rossini's *La Gazza Ladra* in Philadelphia, while in Dallas he was Silvio in *Pagliacci*, Ping *Turandot*, Il Poeta *Il Turco in Italia*, Valentin *Faust* and Orfeo in Monteverdi's *Orfeo*. At the Lyric Opera of Chicago, his roles include Germont *La Traviata*, Mr. Kallenbach *Satyagraha* and Marcello *La Boheme*. He made his debut as Don Giovanni at the Opera Grand Rapids. During the 1991/92 season he made his New York City Opera debut as Zurga in *Les Pecheurs de Perles* and as Silvio in *Pagliacci*. With the Greater Miami Opera he sang Lescaut *Manon Lescaut* and in November 1991 made his European stage debut as Silvio at the State Opera, Munich, repeated in June 1992. He sang Zurga in a new production of *Les Pecheurs de Perles* with Opera Forum of the Netherlands which was filmed. He made his debut with DGOS Opera Ireland last winter as Taddeo in *L'Italiana in Algeri*.



WEXFORD FESTIVAL OPERA

20 OCTOBER – 6 NOVEMBER 1994



THE DEMON

Anton Rubinstein
(1829-1894)

LA BOHEME

Ruggero Leoncavallo
(1857-1919)

DAS LIEBESVERBOT

Richard Wagner
(1813-1883)

BOOKING OPENS: PRIORITY: 2 MAY 1994, GENERAL: 1 JUNE 1994

FOR FURTHER INFORMATION OR TO BE ADDED TO OUR MAILING LIST, WRITE, PHONE OR FAX US:

BOX OFFICE: 053 22144 • FACSIMILE: 053 24289

WEXFORD FESTIVAL OPERA, THEATRE ROYAL, HIGH STREET, WEXFORD, IRELAND.

FRIENDS

Abrahamson Joyce Mrs
Algeo David Mr
Anderson R. A. Mrs
Archer Patricia Mrs
Aungier Eithne Mrs

Banks Geraldine Miss
Bannon Norbert Mr
Barrett Sean Dr
Barrington Donal His Honour
Barrington Maryrose Mrs
Barry D. P. D. Ms
Bennett Ann Mrs
Bennett Dolores Ms
Benson Alan Mr
Black Maureen Mrs
Blake John Mr
Bobbett Julia Miss
Bonnar Douglas K Mrs
Bowman Cyril Mr
Boydell Derek Lt Col
Bracken Maura Ms
Brady Luke Dr
Brady Mary J Miss
Brady Margaret Lysaght Mrs
Brennan Angela Mrs
Brennan Gabriel Mr
Brennan John B Mr
Brennan Stephen Mr
Brindley Eileen Ms
Brockie Luke Mr
Brophy Mary R Mrs
Brown Tony Mr
Bruton P. Desmond Mr
Burnell A W Mr
Bustard Aubery Mr
Butler Tom Mr
Butler Arthur Mr
Byrne David Mr
Byrne Patrick Paul Mr
Byrne Ena Miss
Byrne James Mr
Byrne John Mr
Byrne Margaret Mrs
Byrne Isolde Mrs
Byrne Joyce Mrs
Byrne Des Mr

Cahalane Seamus F Dr
Cahillane Dermot Mr
Callaghan Brendan Dr
Callanan Fionnbar Mr
Cantwell Anne Mrs
Carey P & E Mr & Mrs

Carney Valentine P Mr
Carolan Adrienne Miss
Carroll Mella Miss Justice
Carroll William L Mr
Casey Francis A Mr
Chalker Robert P Mr
Clancy Declan Mr
Chapman David L Mr
Citron Laurence B Mr
Clarkin Niall Mr
Clarkson W J Mr
Coffey Mary Mrs
Coghlan T M & Mary Dr
Coleman Angela & George
Colfer Patrick G Mr
Collins Alan Mr
Collis Peter Mr
Condon Stephanie Mrs
Conheady Bried Ms
Conlon Peter J Dr
Conlon Raymond G Mr
Connolly Anne Mrs
Connolly SC Patrick Mr
Connolly Diana Mrs
Corbett J Miss
Corboy Alice Dr
Corcoran Breda Miss
Corr Niall Mr
Costelloe Patrick M Mr
Cowan John Mr
Craigie Eric I B Mrs
Cranfield Patrick Brig. Gen.
Creedon G A Mr
Crotty Thomas P Mr
Crowley Anthony Dr
Crowley Niall Mr
Crowley Ellen Mrs
Crowley Sheila Ms
Cunningham Susan M Mrs
Cunningham Michael Mr

Darling Michael Dr
Davidson Norris Mr
Davidson J M E Miss
Davitt Grainne Mrs
Dawson Catherine Mrs
Delany Elizabeth Mrs
Delany Martin J Mr
Dempsey Kingsley J Mr
Dennis H B Mr
Dillon Anne Mrs
Dillon FCA Aidan Mr
Dodd Eileen Ms
Dolan John Mr

Dolan Ann E Mrs
Dolan Eileen Miss
Donegan Des Mr
Donnelly Frank Mr
Donnelly James A Mr
Donoghue Veronica Ms
Doody Madaline Ms
Dooley Enda Dr
Dooley Joan Mrs
Dowling Simon P Mr
Doyle Brian A Mr
Doyle Vincent Dr
Duffy Thomas J Mr
Dunleavy Patrick Mr
Dunne Bree Mrs
Dunne Rita Ms
Dunne Stephen Mr

Ecock Anthony Mr
Egar George E Mr
Eggers Gertrude Mrs
Esses Clement Mr
Evers Deirdre Mrs

Fagan Patrick Mr
Fagan Mary A Miss
Fahy Thomas Mr
Fallon Maureen Ms
Fanning Sheila Mrs
Farnan Patrick Mr
Fawsitt Carol Mrs
Feighan Mary Ms
Fennelly Maedhbhaine Mrs
Fennelly John Mr & Mrs
Fielding John F Dr
Finegan Grace Mrs
Finlay William Mr SC
Finlay-Geoghegan Mary Ms
Fitzgerald D Ms
Fitzpatrick Klayre Mrs
Flanagan Anne P Dr
Flanagan Margaret Mrs
Flegg Jennifer Ms
Flood SC Feargus Mr
Forde Cyril Mr
Fuller R G C Dr

Gaffney McHugh George Mr
Gallagher Patrick J Mr
Garland Clare Mrs
Gavigan Thomas P Mr
Giblin Sean Mr
Gibson Patricia Mrs
Gormley Dermot Mr



FURNITURE REMOVALS

IRELAND'S FURNITURE REMOVAL AND STORAGE EXPERTS

— specialising in —

HOUSEHOLD REMOVALS

Available 7 days a week/24 hours a day.
Courteous and efficient crews.

Expert Packers/Specialised Vehicles
Unpacking/Placing of Furniture

OFFICE REMOVALS

Eurocrate Hire
Computer Transport
Adapted Vehicles
Weekend Removals

STORAGE

Containerised Storage
Secure Heated Warehouse
Full Access To Goods

INTERNATIONAL REMOVALS

Door-to-Door Service
Full/Part Loads Worldwide
Customs Clearance



**CONTACT US FOR A FREE ESTIMATE ON
YOUR REMOVAL COSTS**

Irish Rail Removals, 50/60 North Wall Quay, Dublin 1.

Telephone: 7034262

Fax: 7034392

"We'll move your belongings and take away your worries"

Gormley James Mr
Graham Sylvia Ms
Greif Emer Ms
Griffin James Dr

Hamell Patrick Mr
Hamilton Irene Mrs
Hamilton Ebba Countess
Hanna Michael P Mr
Hannon John C Mr
Hanrahan Dick Mr
Hanratty Bernard Mr
Harkin Maura Ms
Hastings Austin F Mr
Hautz John R Mr
Hayes Patrick Mr
Hearne G R Mr
Heavey Lorraine Ms
Hederman O'Brien Miriam Mrs
Heneghan P D Mr
Heneghan Brendan Mr
Hennessy Patrick Dr
Hennessy Maura Ms
Heraty Peter Dr
Herbert D N Mr
Herbert Fergal K Mr
Hickey Declan Mr
Hickey Pamela Jean Ms
Higgins Aideen Ms
Higgins Thomas M Mr
Hillis Noel Mr
Hobbs William T Mr
Hodkinson Mary Mrs
Hogan Maire Mrs
Hogan T M Mr
Holly Mary Ms
Hughes F J Dr
Hughes Margaret Dr
Hurley Pierce J Mr

Igoe John Mr
Irwin Kay Ms
Italiano Di Cultura Istituto
Ivory Eileen Mrs

Jamieson Diana B Ms
Jennings Breda Mrs
Johnston Valerie M Ms
Jones L Ms
Jones Christopher Mr

Kane MRCVS KWS Mr
Kealy Regina Ms
Keane Frank A Mr
Keane Max Mr
Keane Frank & Sylvia
Kearney Brian Mr
Keelan Patrick Dr

Keenan Patrick O'Donnell Mr
Kehily Sheila Ms
Kelleher Kevin D Mrs
Kelly Patrick J Mr
Kelly Eamonn P. Mr
Kelly Paul A Mr
Kelly Patricia B Ms
Kelly V F J Mr
Kelly John P Mr
Kennan Paul Mr
Kennedy Mary J Ms
Kenny George B Mr
Kenny Noel P Mr
Kenny Joan M Ms
Kenny Assumpta Ms
Kenny Charles Mr
Keogh Rhona Ms
Kierans Moira Ms
Killen Desmond M Mr
Killen Patricia Mrs
Kindlon T I Mr
King Edward P. Dr
Kinlen LLB Dermot Mr
Kirwan Rita Dr

Laher M S Dr
Lass David Mr
Lavery Ethna Mrs
Leahy Sarah Ms
Leake Jack Mr
Lee Evelyn Ms
Lees Marie Ms
Lemass Maureen Ms
Lenehan James Mr
Leonard Brenda Mrs
Linehan Helen Ms
Linehan T Anthony Mr
Liston Noreen Ms
Little Tony Mr
Little Pauline Ms
Liuzzi Paul Mr
Logan Breda Ms
Lucas Kenneth Mr
Lucey Mary Frances Dr
Lucey Michael Mr
Lynch Bill Mr
Lynch Kate Mrs
Lynch K Mrs
Lysaght Austin & Patricia

MacCarthy Joan Dr
MacGowan W Prof
MacHale Carmel Ms
MacInerney John F Mr
MacMahon Lucy Ms
MacManus Brian Mr
Magee Denis Mr
Magnier Paul Dr

Maguire A P Ms
Maguire Mollie Ms
Maher Marie Mrs
Mangan David G Mr
Martin Peter Mr
Masterson James B Dr
McAlester Eddie Mr
McBrinn Catherine Ms
McCarthy John R Mr
McCaw G A Mr
McCormack Philomena Ms
McCormack James J Mr
McConnell Sheila Mrs
McCrone Angela Ms
McCullagh Anne Ms
McCullough Denis Mr
McDowell John L Mr
McDunphy Nuala
McElwain John L Mr
McEntee Nolan Mary Ms
McGarry John Mr
McGeown Elizabeth Ms
McGrane Tony Mr
McGrath PC Seamus Mr
McGuckian Pdraig Mr
McGuinn Dermot O Mr
McGuinness Kevin Mr
McHenry Monica Ms
McHugh John P Mr
McLoughlin Ann Ms
McKenna Justin Mr
McKay Fiona Ms
McMahon Larry Mr
McMurry TBH Dr
McNamara Clare Ms
Meade Philip Mr
Menton James Mr
Merrey Geoffrey M Mr
Millar MICE James S Mr
Milofsky B Mrs
Milofsky Frank Mr
Moe Helen A Mrs
Moloney Michael Mr
Molony Ronan Mr
Monaghan Paul Mr
Moroney Anne Ms
Moroney Michael Mr
Mortimer Marie Ms
Moylan B A Mr
Moynihan John Mr
Mulcahy Margaret Ms
Mulcair Pamela Ms
Murakami Ethna Ms
Murphy David Mr
Murphy Francis Mr
Murphy Gerard Mr
Murphy Liam Mr
Murphy Moya Ms

Your HOME *From* HOME

Trident Holiday Homes offer luxury self catering accommodation in 2 locations in Dublin 4, at Ballsbridge and Sandymount. The 2 & 3 bedroomed town-houses are located in mature, private landscaped developments.

The homes are fully equipped, centrally heated and include washer/dryer, TV and telephone. A welcome

'breakfast pack' is provided with our compliments. Linen, towels, cots and high chairs are supplied. A babysitting service is available on request.



- 7 mins. walk to D.A.R.T. (city & coastal train service)
- Close to R.D.S., Jury's and Berkeley Court Hotels.
- City shopping 4 kms.
- Walking distance of Sandymount Village.



For reservations, brochure or further information call:



TRIDENT
HOLIDAY HOMES

Unit 2, Sandymount Village Centre,
Sandymount, Dublin 4.
Tel: 01-668 3534 Fax: 01-660 6465

Murphy William Mr
Murphy B J Ms
Murray Austin C Mr

Nagle J C Mr
Neenan William Mr
Neenan Eileen Mrs
Neligan David Mr
Neville Anthony J Mr
New Mary Ms
Nolan David Mr
N. Dhuigneain Brid Ms
Nugent Michael Mr

Ó Lonargáin Liam Mr
O'Brien Eoin Mr
O'Brien F X Dr
O'Brien J Kenneth Mr
O'Buachalla Julia Ms
O'Carroll Gerard M Mr
O'Carroll Maureen Miss
O'Ceochain Gearoid An tAth
O'Connell Violet Ms
O'Connell Margaret V Ms
O'Connor Nuala Ms
O'Connor Piaras Mr
O'Connor John & Viola
O'Connor Michael Mr
O'Doherty Eamonn Mr
O'Donovan Emily Mrs
O'Donovan Peter Mr
O'Donovan Diarmuid Mr
O'Driscoll Thomas A Mr
O'Hara Patricia Ms
O'Hara Rosalind Mrs
O'Hare Anne Ms
O'Hare Daniel Msc Phd LLdhc
O'Keeffe Angela Ms
O'Leary Barbara Mrs
O'Leary John Mr
O'Loughlin-Kennedy Katherine Ms
O'Meara Joan Ms
O'Meara William Mr
O'Neill Ann Ms
O'Neill Desmond Mr
O'Neill Cathy Ms
O'Reilly Charles Mr
O'Reilly James & Fionnuala
O'Riada Padraic Mr
O'Riordan Eamonn Mr
O'Riordan J D Mr

Palmer Marion Ms
Parlon Patrick Mr
Pearse Gerldine M Ms
Potter D J Mrs
Potter Donald J Mr
Power Maire Ms

Power Laurence Anthony Mr
Prendergast Mary Ms

Quigley J A Mr
Quigley Kathleen Ms

Read P I Mr
Redmond Maire Ms
Regan Brian Mr
Reid Alan Mr
Reihill Ann Ms
Rennison H H Mr
Reynolds Valerie Mrs
Reynolds Brid Ms
Robinson FRCSI Derek Mr
Ronayne F Mr
Rountree John Dr
Rowan Paul E Mr
Ruane James J Dr
Ryan Desmond M Mr
Ryan Michael A Mr
Ryan N M Mr

Shanik Gregor Prof
Shannon Thomas Rev
Sheehy Jacqueline Ms
Shelly Denis J Mr
Sheridan Gerry A Mr
Sherry Mark Mr
Sherry Liam Mr
Skelly O D G Rev
Smith J G Mr
Smyth Alice Ms
Smyth James Mr
Smyth Robert Rudd Mr
Smyth James & Pamela
Smyth W J Mr
Soese Diana Elizabeth Mrs
Spellman Michael Mr
Stacey Thomas Mr
Stafford Marion Mrs
Staveley Joan Ms
Stein Edwin J Mr
Stephen Jim Mr
Stones Willie Mr
Strickland Bob Mr
Sullivan Brian Mr
Synnott D Mrs

Tarpey Patricia Ms
Taylor TD Mervyn Mr
Tennyson Geraldine Ms
Thompson Frank Mr
Tierney Martin Mr
Tipton G Mrs
Tittel Dermot Dr
Tobin Kieran Mr
Tormay Patrick F Mr

Torsney John Mr
Traynor Celine Dr
Troy E M Dr
Tuomey Laurence J Mr
Turpin James Mr
Tynan Ines Ms

Wall Mary Ms
Wall William Mr
Wallace Lesley Mrs
Wallace Colette Ms
Wallace Brian Mr
Walsh Aileen Ms
Walsh Bernadette Mrs
Walsh Charles Mr
Walsh Kevin Mr
Walsh Maureen Ms
Walsh Nolie Ms
Walsh Thomas Mr
Walsh PC Kevin G Mr
Walshe Winifride Ms
Ward J Dermot Mr
Webb Valerie Ms
Whelan John A Mr
White John G Mr
Williams Bernadette Dr
Wright J F Mr
Wyse Barry Mr

Young William A Mr

The applause continues

"The opera-phile's bible"

– The Sunday Times

"There's nothing else like it"

– The Observer

"tremendous value"

– Musical Opinion

The critically acclaimed
New Grove Dictionary of Opera
would normally cost you £550.
But, for a limited time only, it is
available at a special price. To find
out more, phone Dionne Stocking on

0256 817245.

***PRIORITY**

SPECIAL INTEREST GUIDED TOURS

from £495.00

Verona Opera, Gala Placido Domingo Concert,
Garden – Art & Culture

LAKE GARDA: DESENZANO AND SIRMIONE

Imagine standing on the shores of a lake, the sun glinting on the deep blue, crystal clear water, the amazing view encompassing small boats, charming lake side villages, wooded hillsides dotted with villas and commanding mountains looming in the distance, the relaxing serenity of this landscape preparing you for what is to come – the magnificent spectacle of Verona Opera.

TICKET DETAILS: Tour prices include tickets for unnumbered places in the Gradinata Section of Steps in The Arena. The view and acoustics are excellent. Cushions are available for hire in the arena.

New for 1994 Season – In the area previously known as prima gradinata numbered seats have been installed and are pre-bookable at **£49.00** each

For brochure please phone:

PRIORITY TRAVEL SERVICE LIMITED

Stillorgan Shopping Centre, Stillorgan, Dublin.

Telephone (01) 288 6972/3 and 288 9909

Fax: (01) 283 4269

*PRIORITY

- TOUR A **Depart 23 May 1994 – Garden Tour UK**
Sissinghurst Castle and Gardens, Wakehurst Place and Heaven
Castle also Chelsea Flower Show, escorted by Finola Reid.
6 Days from £595.00
- TOUR B **Depart 15 June 1994 – Garden Tour Italy**
Villas and Gardens of Florence and Tuscany, escorted by
Finola Reid
10 Days from £889.00
- TOUR C **Depart 8 July 1994 – The Classic Italy**
Florence, Montecatini, Pisa, Siena, Lake Garda and Verona
Opera, Aida and La Bohème.
10 Days from £892.00
- TOUR D **Depart 18 July 1994**
Lake Garda, Verona Opera, Aida and La Bohème.
5 Days from £598.00
- TOUR E **Depart 22 July 1994**
Lake Garda, Verona Opera, Aida and La Bohème.
5 Days from £598.00
- TOUR F **Depart 27 July 1994**
Lake Garda, Verona Opera, La Bohème, Aida and Norma.
6 Days from £649.00
- TOUR G **Depart 3 August 1994**
Lake Garda, Verona Opera, Aida and La Bohème and Gala
Placido Domingo Concert.
8 Days from £792.00
- TOUR H **Depart 24 August 1994**
Lake Garda, Verona Opera, Aida, La Bohème and Nabucco
8 Days from £744.00
- TOUR J **Depart 1 September 1994**
Lake Garda, Verona Opera, Nabucco and La Bohème.
5 Days from £495.00

GAIETY ENTERTAINMENTS LTD.

Chairman:	Gerry O'Reilly	Stage Crew:	Peter Doyle
General Manager:	Yvonne Sullivan		Paul Grimes
Technical Manager:	Martin Keleghan	Stage Door:	Michael McElhinney
House Manager:	Fionnuala Downes		Dick Prendergast
Accounts:	Anne King	Ushers/Usherettes:	John Delaney
Admin. Assistant:	Nuala Cooke		Sally Keane
Reception:	Kerry Byrne		Maureen Rooney
Box Office Manager:	Alan McQuillan		Marie Murphy
Box Office Supervisor:	Jackie McCormack		Mary Vickers
Box Office:	Liz Moloney		Niamh O'Hanlon
	Stephen Delaney		Liam Maloney
	Debbie McQuillan		Ciaran Geoghegan
	Susan O'Brien		Mark Brennan
Stage Manager:	George McFall		Patrick Mahon
Chief Electrician:	Megan Sheppard		Michael Plunkett
Asst. Electrician:	Liam Daly		David Condron
			Keith Loscher
			Andrew Peters

INFORMATION AND SERVICES

BOOKING INFORMATION: The Box Office is open on Monday-Saturday 11 a.m. -7 p.m. for advance bookings. Credit Card Bookings accepted by telephone 6771717. Postal Bookings are processed in order of receipt. Please make cheques payable to Gaiety Entertainments Ltd. and enclose SAE or add postage to your remittance.

GIFT VOUCHERS: May be purchased at the Box Office.

LATECOMERS: In response to general request, latecomers will not be admitted until there is a suitable break in the performance.

FIRE PROCEDURE: In the event of an emergency, please follow the instructions of the staff, who are trained in evacuation procedure, and walk quickly through the nearest Fire Exit, which is clearly marked.

GENERAL INFORMATION: Smoking is prohibited in the auditorium. Glasses and bottles may not be brought into the auditorium. The use of cameras and tape recorders is prohibited.

ICES: Ices are sold on each level of the auditorium during the interval. For the benefit of party organisers, orders may be placed in advance.

BARS: Bars are situated on the Parterre, Dress Circle and Grand Circle levels. All bars are open half an hour before the performance and during the interval. To avoid queueing for your interval drinks, you may pre-order your drinks and reserve a table in any of the Bars. The interval order form is displayed in the Foyer and in each Bar. Coffee is available in all the Bars.

At the end of the performance the Bars on the Dress Circle and Parterre levels will remain open. The Gaiety Bars offer an attractive setting for Conferences, Press Receptions, Fashion Shows and Meetings. The Management reserves the right to refuse admission and to make any alteration in the cast or programme which may be rendered necessary by illness or other unavoidable cause.

Opera Theatre Company
presents

Frederica von Stade



in recital with Martin Katz, *piano*

National Concert Hall, Dublin
Saturday, February 19, 1994 at 8pm

in association with RTE FM3 Music and the National Concert Hall



Booking opens 1 November 1993 NCH (01) 671 1533



FLAVIO

a comedy by **Handel**

NATIONAL TOUR

including the Gate Theatre, Dublin (2,3,4, & 5 February 1994)
and **Wexford** Enniskillen, Coleraine, Ballyshannon, Galway & Limerick

Opera Theatre Company

18 Kildare Street, Dublin 2 (01) 661 4884

chair Gemma Hussey

director James Conway

Bella Donna

Dundrum Village

"Dressing with a Difference"



*Exclusive
Day
Evening
and
Cocktail
Wear
(Sizes 10-18)*

56 MAIN STREET, DUNDRUM

TEL: 295 1270

Monday – Saturday 10 a.m. - 6 p.m.

Sunday Opening 3-6 p.m.

BORN IN 1987



(YOU COULD SAY WE'RE 42 YEARS ON THE MOVE.)

Surprising as it may seem, it's just 6 years since Bus Éireann was formed out of the restructured CIE.

And in that short space of time our adopted mascot has become a familiar sight on both city streets and country roads around Ireland.

So much so that some people are convinced there's been an Irish Red Setter on buses for as long as they can remember.

(Whether a human year being equal to seven canine years has anything to do with this, we don't know).

However, we have grown rather more rapidly than our tender years would suggest.

For a start, we've more than doubled business on our Expressway service. This large fleet of modern coaches provides 4

million inter-city travellers with excellent value for money, and provides us with revenues of the order of £20 million annually.

Then there are our City Bus services in Cork, Galway, Limerick and Waterford. Running seven days a week, morning, noon and night, the total amount of journeys comes to nearly 20 million.

Our Local Bus service covers the length and breadth of rural Ireland, carrying 12 million people to and from work, shops, friends and family.

We also maintain a range of vital social services in both rural and urban areas. For this we receive a £4 million payment from the Government.

And, through the School Bus service, we're responsible for bringing 165,000

children to school every day. This includes 9,000 students who have special needs and we cater for them.

Then, of course, there are the 60,000 tourists and holidaymakers who take trips ranging from one day excursions to two week tours.

Today, Bus Éireann provides 2,500 jobs with an additional 1,800 sub-contracted. Our total revenue for the year 1992 was over £90 million. We look forward to building on this by the time we're 7 and our mascot is 49.


BUS ÉIREANN
we're on the move



At the bottom of this advertisement, you will see four words: *The Ultimate Driving Machine*. This is not just a slogan. Nor is it an idle boast. It is, rather, the simple statement of our profound belief in our company, in our cars, and in our future.

And it is the reason you are now looking at the revolutionary 8-cylinder BMW 730i. (The same 8-cylinder technology drives the new BMW 740i).

This new 8-cylinder BMW powerhouse, say *Autocar & Motor*, "stands every chance of being one of the greatest engines of its time."

You will believe when you test drive the new BMW 730i or 740i. Because you know that belief is the engine that powers all human success. That's why BMW build the ultimate driving machine. And probably why you'll drive it.

THE ULTIMATE DRIVING MACHINE